

NO. 2

Name. *Lucile Walton*

VAILE'S

* Vertical-Writing *

COPY-BOOKS.



EASY TO LEARN, - EASY TO WRITE, - EASY TO READ.

E. H. BUTLER & COMPANY,
PHILADELPHIA.
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SUGGESTIONS.

The movement in favor of vertical penmanship is in the nature of a revolt against the tyranny of the fine art copper-plate standard of writing which has so long taxed and worried our children. This interest in the new writing is a distinct call for simpler forms and easier movements for our children to strive to imitate.

Vertical writing has nothing to say about capital stems, about heavy strokes or light strokes, right curves or left curves, or any other of the petty details or embellishments which a false standard has unduly magnified. It lays no stress on needless uniformity and exactness. It does not sacrifice the child's time or strength for the sake of the perfection of the system.

It puts before the child the most legible and the simplest possible form of each letter. It reduces his difficulties to a minimum. After the typical forms of the letters are lodged in his mind it bids him write and not be worried or wearied by useless efforts at perfection and accuracy in imitating unessential minutiae. It tells him to write so that every letter in a word is perfectly plain and legible, as plain as if it were a printed letter, and to leave grace, and beauty, and speed to come as they may afterward.

COPIES.

It will be noticed that the copies in these books are not "fine-art" copper-plate copies nor hand-engraved. They are photographic reproductions of copies actually written with a free hand. As is inevitable in such writing a letter is not always an exact facsimile of the same letter elsewhere. Nor will such writing look as beautiful as the carefully drawn and laboriously engraved upright copies with their fine lines and graceful curves which are now being placed on the market in utter defiance of the whole logic and spirit of the vertical-writing movement. Is there any wisdom in putting before a child for reproduction a model in writing which was not made by the writing process at all, which was not made with a pen even, and which could never be made with a pen, or by a writing movement of the hand? As a Chicago Princi-

pal who has used a large number of the books puts it, "It is an inspiration to a pupil to have set before him a copy that appears to have been written by a real human being like himself. It is also a pleasure and an aid to both teacher and pupil to be able occasionally to say, without fear of the recording angel, 'My boy, your writing looks as well as the copy.' An ideal worth striving for must not be absolute cold-blooded perfection." Many and many a teacher has expressed her surprise at the ease with which by means of these copies she has gained better results in the writing hour than ever before.

Two leading principles have been adopted in making these copies:—Capitals and loop letters are twice as high as the small letters, and all connecting lines, including loops, when they connect nothing, are omitted, except in the case of the *l* and *j* in which the loop is always made for obvious reasons.

In joining the letters *o* and *c* no point has been made of forming the top of the letter with the upstroke. Let the pen be lifted and begin the letter as if it were the first letter in the word. The small part of the *k* may be made in the same way.

By proper folding of the page each half-page copy can be brought right next to the blank half-page in which it is to be written. This not only covers up the pupil's former writing but each time brings his copy close up to the space he is to write in.

A large amount of practice is given in each book in making figures, a point which ordinarily does not receive attention enough.

The matter of the copies has been selected with the idea, which we are sure is a sound one, that the child ought always to be alive to the sentiment and meaning of what he writes. To have this so the sentiment and meaning must appeal to his intelligence and be worthy of his appreciation, and he must not be obliged to write and rewrite his copies until he becomes tired of them. Every intelligent teacher

iii uu uu uu uu n nnn m mu mu mu nu III.

iii uu uu uu uu n nnn m mu mu mu mu nu III.

iii uu uu uu uu n nnn m mu mu mu nu III.

iii uu uu uu uu n nnn m mu mu mu nu III.

iii uu uu uu uu n nnn m mu mu mu nu III.

mi nn nu mimu numu r r rr run r rr ru

mi nn nu mimu numu rr rr run r rr ru

mi nn nu mimu numu rr rr run r rr ru

mi nn nu mimu numu rr rr run r rr ru

mi nn nu mimu numu rr rr run r rr ru

mi nn nu mimu numu rr rr run r rr ru

sssss sus sun s vvvv vim vir ver vvv 2.2.2

sssss sus sun s vvvv vim vir ver vvv 2.2.2

sssss sus sun s vvvv vim vir ver vvv 2.2.2

sssss sus sun s vvvv vim vir ver vvv 2.2.2

sssss sus sun s vvvv vim vir ver vvv 2.2.2

wwwwwu wan wxx xxx vex mix six x xxx 3.3.3

wwwwwu wan wxx xxx vex mix six x xxx 3.3.3

wwwwwu wan wxx xxx vex mix six x xxx 3.3.3

wwwwwu wan wxxxx vex mix six x xxx 3.3.3

wwwwwu wan wxx xxx ver mix six x xxx 3.3.3

wwwwwu wan wxxxx ver mix six x xxx 3.3.3

oo oo wo moon soon o room coon no so ro

oo oo wo moon soon o room coon no so ro

oo oo wo moon soon o room coon no so ro

oo oo wo moon soon o room coon no so ro

oo oo wo moon soon o room coon no so ro

ccc ccc cole cow cc crow c ell en rice ice eeee ieie

cccccc cole cow cc crow c ell en rice ice eeee ieie

cccccc cole cow cc crow c ell en rice ice eeee ieie

cccccc cole cow cc crow c ell en rice ice eeee ieie

ccc ccc cole cow cc crow c ell en rice ice eeee ieie

ccc ccc cole cow cc crow c ell en rice ice eeee ieie

aa aa an came c mace e same rain r as 5.5

aa aa an came c mace e same rain r as 5.5

aa aa an came c mace e same rain r as 5.5

aa aa an came c mace e same rain r as 5.5

aa aa an came c mace e same rain r as 5.5

zz zz zai zones maze i zame izle aze zu 6.6.6.

zz zz zai zones maze i zame izle aze zu 6.6.6.

zz zz zai zones maze i zame izle aze zu 6.6.6.

zz zz zai zones maze i zame izle aze zu 6.6.6.

zz zz zai zones maze i zame izle aze zu 6.6.6.

zz zz zai zones maze i zame izle aze zu 6.6.6.

t t ttt tat time t tise it mit mat nuts at 7.7

t t ttt tat time t tise it mit mat nuts at 7.7

t t ttt tat time t tise it mit mat nuts at 7.7

t t ttt tat time t tise it mit mat nuts at 7.7

t t ttt tat time t tise it mit mat nuts at 7.7

d d dd da did do p p hh hin hit pup up 8.8

d d dd da did do p p hh hin hit pup up 8.8

d d dd da did do p p hh hin hit pup up 8.8

d d dd da did do p p hh hin hit pup up 8.8

d d dd da did do p p hh hin hit pup up 8.8

d d dd da did do p p hh hin hit pup up 8.8

q q	qq	qu	quit	q	quin	quart	quince	qu	q. q.
q	q q	qu	quit	q	quin	quart	quince	qu	q. q.
q	qq	qu	quit	q	quin	quart	quince	qu	q. q.
q	qq	qu	quit	q	quin	quart	quince	qu	q. q.
q	qq	qu	quit	q	quin	quart	quince	qu	q. q.

ll ll lie lamp hhhh his how hut hhoo.

ll ll lie lamp h hhh his how hut hh o. o.

ll ll lie lamp h hh his how hut hh o. o.

ll ll lie lamp h hh his how hit hh o. o.

llll lie lamp h hh his how but hh o. o.

llll lie lamp h hh his how hut hh o. o.

k k kk kk kid ka keep k hawk kill ku all ill

kk kk kk kid ka keep k hawk kill ku all ill

kk kk kk kid ka keep k hawk kill k all ill

kk kk kk kid ka keep k hawk kill k all ill

kk kk kk kid ka keep k hawk kill k all ill

q q qq get grows y you yes yet yours ya yy

q q qq get grows y you yes yet yours ya yy

q q qq get grows y you yes yet yours ya yy

q q qq get grows y you yes yet yours ya yy

q q qq get grows y you yes yet yours ya yy

q q qq get grows y you yes yet yours ya yy

j j j join jolly jam joy

j j j join jolly jam joy

j j j join jolly jam joy

j j join jolly jam joy

j j join jolly jams joy

j j join jolly jam joy

Aim at the stars. Aim A

f f f fun from farm if

Be careful of your words.

Be careful of your words.

Be careful of your words

Can you sing for me?

Every word should be true.

Do unto others as you

Do unto others as

Fast bind, fast find. 7

go slow up the hill. Hold fast to the good. H
go slow up the hill. Hold fast to the good. H
go slow up the hill. Hold fast to the good. H
go slow up the hill. Hold fast to the good. H
go slow up the hill. Hold fast to the good. H
go slow up the hill. Hold fast to the good. H
Indians make toys. I I I Just men love right. J
Indians make toys. I I I Just men love right. J
Indians make toys. I I I Just men love right. J
Indians make toys. I I I Just men love right. J
Indians make toys. I I I Just men love right. J

Kind words never die. K

Mind your own business.

Love is like sunshine. L L

Love is like sunshine L L

Love is like sunshine L L

Never tell what is not true.

Open eyes and open ears

Quick sales Quick sales

Par as you go. Par Par

Row your own boat. R

Small faults may grow.

Until you are sure go slow.

To falter is to fail. To To T

Vanity is very silly. V V

Wise boys and girls. Wise

Wise boys and girls Wise

Wise boys and girls Wise

You should work hard. If

You should work hard. If

You should work hard.

You should work hard. If

You should work hard.

You should work hard. You

Xenia is in Ohio. Xenia X

Zebras are in Africa. Z Z

Zebras are in Africa. Z Z

Zebras are in Africa. Z Z

Zebras are in Africa.

Zebras are in Africa.

Zebras are in Africa.

Thurs.	Thursday	Thurs.	T	Fri.	Friday	Friday	Fri.	T
Thurs.	Thursday	Thurs.	T	Fri.	Friday	Friday	Fri.	T
Thurs.	Thursday	Thurs.	T	Fri.	Friday	Friday	Fri.	T
Thurs.	Thursday	Thurs.	T	Fri.	Friday	Friday	Fri.	T
Thurs.	Thursday	Thurs.	T	Fri.	Friday	Friday	Fri.	T
Thurs.	Thursday	Thurs.	T	Fri.	Friday	Friday	Fri.	T
Sat.	Saturday	Sat.	Sat.	S	Seven days a week	S	S	
Sat.	Saturday	Sat.	Sat.	S	Seven days a week.	S	S	
Sat.	Saturday	Sat.	Sat.	S	Seven days a week.	S	S	
Sat.	Saturday	Sat.	Sat.	S	Seven days a week	S	S	
Sat.	Saturday	Sat.	Sat.	S	Seven days a week	S	S	
Sat.	Saturday	Sat.	Sat.	S	Seven days a week	S	S	

Jan. January January J

an January January

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Jan. January Januari

Jan. January January 8

Jan. January January 8

Mar. March 28, 1894. Mar.

Mar. March 28, 1894 Mar.

Mr. March 28, 1894 Mar.

Feb. February February F

Feb. February February

Feb. February February

Feb. February February

Feb. February Februar 17

Feb. February February 7

Apr. April 17, 1895. April

Apr. April 17, 1895. April

Apr. April 17, 1896. April

Apr April 1, 1895, April

Am April 17, 1845, April

Am April 2. 1893. April

Mary Tues May 2. Mary	June Sat. June 3. June	J
Mary Tues May 2. Mary	June Sat. June 3. June	J
Mary Tues May 2. Mary	June Sat. June 3. June	J
Mary Tues May 2. Mary	June Sat. June 3. June	J
Mary Tues May 2. Mary	June Sat. June 3. June	J
Mary Tues May 2. Mary	June Sat. June 3. June	J
Mary Tues May 2. Mary	June Sat. June 3. June	J
July 16, 1896. July July J	Aug. August August A	
July 16 1896. July July J	Aug August August A	
July 16 1896. July July J	Aug August August A	
July 16 1896. July July J	Aug August August A	
July 16 1896. July July J	Aug. August August A	
July 16 1896. July July J	Aug. August August A	

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1 2 3 4 5 6 7 8 9 0 1 2 3 4 5

1 2 3 4 5 6 7 8 9 0 1 2 3 4 5

1 2 3 4 5 6 7 8 9 0 1 2 3 4 5

1 2 3 4 5 6 7 8 9 0 1 2 3 4 5

1 2 3 4 5 6 7 8 9 0 1 2 3 4 5

1 2 3 4 5 6 7 8 9 0 1 2 3 4 5

20 z or z breeze breeze bring b

1 2 3 4 5 6 7 8 9 0 1 2 3 4 5

1 2 3 4 5 6 7 8 9 0 1 2 3 4 5

1 2 3 4 5 6 7 8 9 0 1 2 3 4 5

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1 2 3 4 5 6 7 8 9 0 1 2 3 4 5

period... semicolon ; ; ; ; comma,,, dash - - - -

period... semicolon ; ; , ; comma,,, dash - - - -

period... semicolon ; ; ; ; comma,,, dash - - - -

period... semicolon ; ; ; ; comma,,, dash - - - -

period... semicolon ; ; ; ; comma,,, dash - - - -

period... semicolon ; ; ; ; comma,,, dash - - - -

ex-cla-mation ! ! ! ! ! ! question?? question???

ex-cla-mation ! ! ! ! ! ! question?? question???

ex-cla-mation ! ! ! ! ! ! question?? question???

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ex-cla-mation ! ! ! ! ! ! question?? question???

ex-cla-mation ! ! ! ! ! ! question?? question???

(ha-ren-the-sis) () () "quo-ta-tion" " " "

(ha-ren-the-sis) () () "quo-ta-tion" " " " "

(ha-ren-the-sis) () () "quo-ta-tion" " " " "

(ha-ren-the-sis) () () quo-ta-tion" " " " "

(ha-ren-the-sis) () () quot ta-tion" " " " "

(ha-ren-the-sis) () () quo - ta - tion" " " " "

He said, "I will work." If (Come over to-day.) C

He said, "I will work." If (Come over to-day.) C

He said, "I will work." If (Come over to-day.) C

He said, "I will work." If (Come over to-day.) C

He said, "I will work." If (Come over to-day.) C

He said, "I will work." If (Come over to-day.) C

A good name is rather to be
chosen than great riches.

A good name is rather to be
chosen than great riches.

A good name is rather to be
chosen than great riches.

Be just to your enemies and
true to yourself.

Be just to your enemies and
true to yourself.

Be just to yourself and true
to your enemies.

A good name is rather to be
chosen than great riches.

A good name is rather to be
chosen than great riches.

A good name is rather to be
chosen than great riches.

Be just to your enemies and
true to yourself.

Be just to your enemies and
true yourself

Be just to yourself and true
to your enemies.

Two little kittens,
Two little kittens,
One stormy night,
One stormy night,
Began to quarrel,
Began to quarrel
And then to fight.
And then to fight.
One had a mouse,
One had a mouse,
The other had none.
The other had none.

Two little kittens,
One stormy night
Began to quarrel
And then to fight.
One had a mouse
The other had none
Two little kittens
One stormy night
Began to quarrel
And then to fight
One had a mouse
The other had none

will appreciate the good material in the copies in these books as well as their arrangement. A whole paragraph written once with live interest is of much more profit than a single line written a dozen times without any thought. The child ought to do more in the line of careful writing and less in copying. In following the copies in these books the pupil will find far more satisfaction and stimulus than he has been accustomed to in the old books.

POSITION.

The photographs here presented, which are kindly furnished by principal E. L. Morse of the Phil. Sheridan School, Chicago, indicate the most approved position for upright writing. However, it should be stated that all are not agreed as to the best position. Some teachers who have had experience in teaching the vertical script prefer to have the top of the book turned to the left so that the writer's forearm is at a right angle with the line to be written, as shown in cut No. 2. This allows the forearm to swing from the elbow as a center, or on the large muscle, instead of requiring the forearm to slide along as in the other position. The main points, however, are these: sit well back in the seat, rest the feet firmly on the floor, keep the spine in normal position, the shoulders horizontal and well back, with the body and head slightly inclined forward, but not to one side. (In the photograph the boy's head is a little too stiff and rigid.) Two-thirds at least of both forearms should rest on the desk or table in symmetrical position, meeting at a right angle and forming an angle of 45 degrees with the edge of the desk. Each elbow should hang at about a hand's breadth from the body. The hand should rest on the outer edge of the little finger. The wrist may be flat or turned more or less edgewise, but should not rest on the desk, nor yet be held up from it laboriously. The penholder should be long and grasped not too near the pen, the upper part not necessarily resting against the index-finger but down between the thumb and the index-finger, and pointing over the elbow rather than over the shoulder. Don't let the upper part of the body bend forward, and don't let the body be supported on the elbows or by the desk. Leave the arms perfectly free

to move at will. The distance of the normal eye from the paper should be about 30 or 35 cm., 13 or 14 inches. See that the desks are not too high for easy writing. Cultivate an easy rolling motion from the first, by which this writing is best produced.

KIND OF PEN.

Do not permit the use of pens which are too fine to make a good firm bold line. In legible writing strong lines are quite as essential as well-formed letters.

ANALYZING LETTERS.

We do not believe in analyzing letters or practicing on their "elements" or on anything less than a whole and entire letter. All the folderol of having children practice on the different curves, and turns, and stems, together with counting for them as they write different parts of the letter, belongs to the writing-master's copper-plate system and should be forever banished with it from the school-room. Say nothing about heavy lines or light lines. Let them take care of themselves. Do not put too much stress on small points. For example, if the loop letters or capitals are a little more or a little less than double the small letters, what is the odds, just so the letter fairly approximates the typical form. So in holding the pen. Secure as free and easy a finger movement as is possible, but don't forget that it can be had by more than one particular adjustment of the pen and fingers.

OUTSIDE WRITING.

No difference how good a writer a child may become in his copy-book, if he is permitted in his outside writing to indulge in a careless, slovenly style, his copy-book practice will go for nothing. Hence in preparing examination or lesson papers, in copying from the black-board, writing in notebooks, or what not, the teacher should see to it that the child has plenty of time to do the work carefully, and that he is sitting in a proper position to maintain whatever standard he may have reached in his copy-book. It is the universal rule that the hand-writing of school-children deteriorates in the 7th and 8th grades. Can anybody wonder at it when he sees the amount of hurried, scribbling writing which they are obliged to do in their daily work?

